The copy filmed here has been reproduced thanks to the generosity of:

Bibliothèque nationale du Québec

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol ⟶ (meaning "CONTINUED"), or the symbol ▼ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:

L'exemplaire filmé fut reproduit grâce à la générosité de:

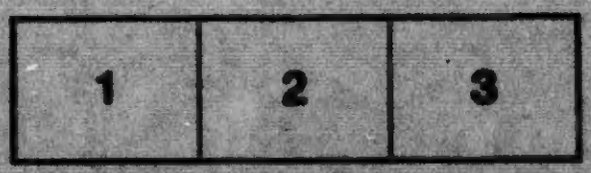
Bibliothèque nationale du Québec

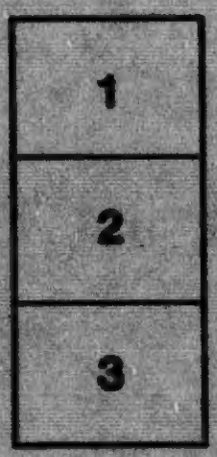
Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

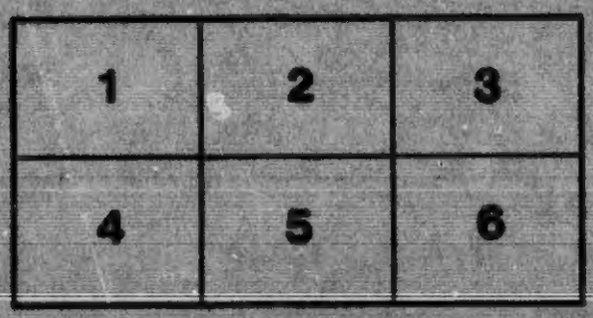
Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole ⟶ signifie "A SUIVRE", le symbole ▼ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.







706.714
~~Ar 75 al~~

EXHIBITION of SCULPTURE by FREDERICK LESSORE, IN THE GALLERIES OF THE ART ASSOCIATION of MONTREAL

From OCT. 15th to NOV. 15th, 1918.

EXHIBITION *of* SCULPTURE by
FREDERICK LESSORE,
IN THE GALLERIES OF THE
ART ASSOCIATION *of* MONTREAL
From OCT. 15th to NOV. 15th, 1913.

NB
497
L4A4
1913

BIBLIOTHEQUE
SAINT-SULPICE

B. Q. R.
No. 2426

FREDERICK LESSORE

Frederick Lessore only son of Jules Lessore, the watercolor painter, was born in England, February 19th, 1879, at Southwick, in Sussex. From early childhood he manifested a singular inclination for drawing, displaying such facility that his father often hesitated to show his drawings to friends, fearing that they would think he himself had worked on them, so far ahead were these early productions of anything that one might expect from a child.

Several delightful portraits of him exist painted by Matthew Maris, a life long friend of the Lessore family, one of them in the collection of Mr. Shepherd of Scranton, Penn., and another in that of Mr. William Burrell in Scotland.

At the age of 12, Lessore was sent to France, when facilities for education were at that time considered greater than in England. The death of his father in the following year, though it was to have great influence in the career of the artist in putting him under the necessity of supporting himself at an early date, did not withdraw him from Paris, which

72204

thus became the scene of his first art studies and continued his home until he decided to start a studio in London, in 1900.

The conventional teaching of Academies and Schools he ever considered destructive of the best elements that go to make up an artist's personality, and though his success was quite phenomenal during the brief time he gave to Art Schools — he being Prix de la Ville de Paris and later medallist of the Royal Academy of Arts, London — he attached far greater importance to the advice and criticism given him by men of eminence such as Puvis de Chavannes and Toché in whose studios he worked for some time; and one of his chief reasons for removing to London was to be in constant contact with his life long master and friend, Matthew Maris. It is characteristic of his point of view that he never sought to work in the studio of a sculptor, fearing that such a direct influence could not fail to leave too strong a mark on his work.

From about this time onwards he became a welcome exhibitor in the principal exhibitions both in Paris and in London : the Salon of the Société des Artistes Français of Paris,

the International Society of Sculptors, Painters and Gravers of London, and since the latter body have lost their New Gallery home and facilities for exhibiting sculpture, the Royal Academy, his work soon commanding attention and respect.

The works of about this time, which were very wide in range and numerous, included a Madonna and Child now in the collection of Adeline Duchess of Bedford, and many figures and portraits; the late King Edward honoring the Sculptor by sittings for a portrait bust, and many distinguished persons numbering themselves among those portrayed in bronze and marble. While portraiture has thus been for many years the most important part of the artist's work, large subject figures and important architectural figures and groups should not be omitted, as some of the figures are known throughout Europe, and the immense groups of figures for the Welsh National Museum were gained in competition against the whole world.

Many of the portraits of recent years are of special interest to Canadians, as they include those of Canadians living in the Old Country.

The large standing figure of Lord Mount Stephen for the new Canadian Pacific Railway Station is the most important portrait of its kind, being of a living man, ever sent over to Canada from England, while the busts and statuettes of Lord Strathcona are also of great interest.

While it is to be regretted that only a small proportion of the Sculptor's life work can be shown in the present gathering, only one large figure, and none of the architectural work being available, the Art Association congratulates itself on being able to show on this occasion the largest and most representative collection of Sculpture ever set before a Canadian Public.

Mr. Lessore is visiting Montreal during the exhibition.

CATALOGUE

SCULPTURE

1 **Pan,**
Garden-Statue.

2 **The Late Field-Marshal Lord Wolseley,**
Equestrian Statuette.

3 **The Lord Strathcona and Mount Royal,**
Bust, Marble.

Should Canada arise and ask herself
Who gave her unity, peace, wealth and strength,
What fearless warrior or statesman wise
Moulded her destiny, with pious hand,
For noble purpose and for lofty aim :
Methinks I find her answer written here
On this broad brow and on these features firm
That four score and ten years have left unscathed,
Fit temple of a mind to honor given.

Montreal, October 1st, 1913.

4 **The Lord Strathcona and Mount Royal,**
Bust, Original Terra Cotta Model.

5 **The Lord Strathcona and Mount Royal,**
Statuette.

6 **The Lord Strathcona and Mount Royal,**
Statuette.

7 **The Lord Strathcona and Mount Royal,**
Bust, Bronze.

8 **Matthew Maris, Esq.,**
Bust, Original Terra Cotta Model.

9 **The Attorney General, Sir Rufus D. Isaacs,**
Bust, Original Terra Cotta Model.

10 **The Late Rev. A. H. Stanton,**
Bust.

11 **Sir William J. Collins,**
Bust.

12 **The Lord Mount Stephen,**
Bust, Bronze.

Far West, amid th' eternal snow capped peaks
One mountain rises, noblest, most serene,
And takes its name from him who shewed it us,
In his wise planning of a path from sea to sea ;
Himself a peak high towering o'er the rest
Of rugged truth and proud integrity.

Montreal, October 1st, 1913.

13 **A Young Girl,**
Bust.

14 **Study of a Young Girl,**
Bust.

15 **Study of a Peasant Girl,**
Bust, Original Terra Cotta Model.

16 **Ellie & Fay,**
Twin Daughters of E. C. Frere, Esq.,
Group.

17 **Portrait Study,**
Bust.

18 **Portrait Study,**
Bust.

19 **Study of a Peasant Boy.**
Head.

20 **Mrs. Illingworth Fennell,**
Bust.

21 **Study of an English Peasant,**
Head, Original Terra Cotta Model.

22 **Mamie,**
Daughter of G. Bedford, Esq.
Bust.

23 **Study of a Baby,**
Bust, Original Terra Cotta Model.

24 **A Youthful Warrior,**
Statuette.

25 **La Toilette,**
Statuette.

26 **Delilah,**
Head, Fragment from Group of Samson and Delilah.

27 **The Wrestler,**
Statuette, Bronze.

28 **Before the Bath,**
Statuette.

29 **A Young Boy Dancing,**
Statuette.

30 **The Triumph of Silenus,**
Statuette Group, Original Model in Terra Cotta.

31 **A Struggle,**
Statuette Group, Original Terra Cotta Model.

32 **Pan,**
Statuette, Original Sketch in Terra Cotta.

33 **Cows at Pasture,**
Statuette Group, Bronze.

34 **The Twins,**
Statuette Group, Bronze.

35 **La Jeunesse,**
Statuette, Bronze.

36 **Mother and Child,**
Statuette Group, Bronze.

37 **The Tambourine-Player,**
Statuette, Original Terra Cotta Model.

38 **My Mother,**
Statuette, Original Terra Cotta Model.

39 **Mark Fisher, Esq.,**
Medallion, Bronze.

40 **Stanton Coit, Esq.,**
Medallion.

41 **Matthew Maris, Esq.,**
Medallion.

42 **The London Fire Brigade Medal,**
Obverse and Reverse.

43 **Albert Pinkham Ryder, Esq.,**
Bust.

44 **Lockwood de Forest, Esq.,**
Bust.

45 **A Study,**
Bust.

46 **Portrait of a Boy,**
Bust.

47 **Sir William C. Van Horne,**
Bust.

As when some doughty mariner of old
Captain'd his argosies into distant seas
Or grim and stubborn beat arm'd Alva back,
So this far offspring of a Friesland sire,
By destiny set inshore half a world,
Re-seeks the sea and plants a stronghold here.
And yonder too, on Hispaniola's strand,
As if at need his schooner in the cove
Could fast sail forth to give the Spaniard fight
And straightway clear a track for honest trade
On sea as he hath cleared one on the land.
Methinks I see in this purposeful face,
'Midst carnage and th' encircling din,
Serene, intent and all immoveable,
The fixed front of that old-world Admiral
Waiting to launch his fearless sea-dogs on.

BECKLES WILLSON.

"Covenhoven,"
23rd September 1913. St. Andrew's, N. B.

48 **Study of a Little Girl's Head,**
Statuette, Bust

DRAWINGS

49 Proposed Monument to Gainsborough,
Water Color.

50 A Woman Scrubbing,
Chalk.

51 A study from the Nude Model,
Chalk.

52 Miss Dodwell on Board The Megantic,
Charcoal.

53 Study for Bust of Lord Strathcona,
Charcoal.

54 Study for Statuette of Lord Strathcona,
Charcoal.

55 Study for Seated Statuette of Lord Stratchona,
Charcoal.

56 Study for Bust of Lord Mount Stephen,
Charcoal.

57 Study for Statue of Lord Mount Stephen,
Charcoal.

58 Study for Bust of Matthew Maris,
Charcoal.

59 Study for Bust of Joaquim Sorolla y Bastida,
Charcoal.

60 Sketch of Mr. J. B. Abbott,
Charcoal.

61 Statue of Lord Mount Stephen,
To be erected in the Waiting Room of the Windsor Street Station of the Canadian Pacific Rly. Co.

Pan (Garden Statue)

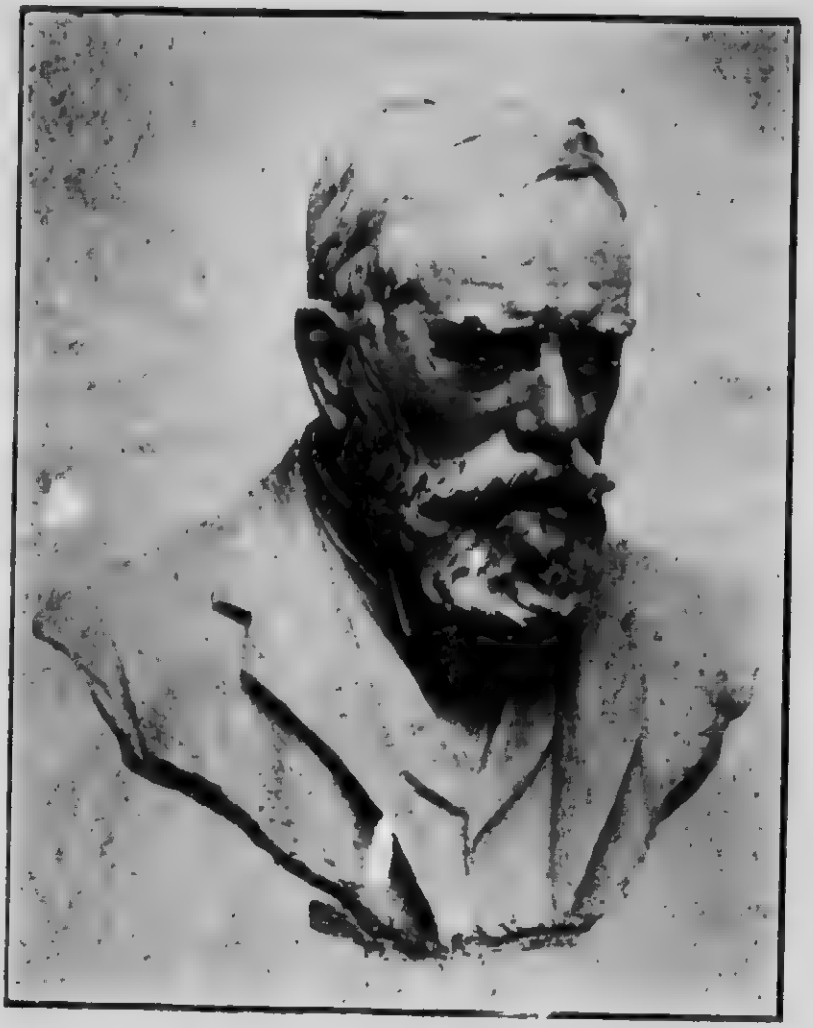
The Lord Strathcona and Mount Royal
(Bust, original Terra Cotta Model)

Matthew Maris, Esq.
(Bust, original Terra Cotta Model)

The Attorney-General, Sir Rufus D. Isaacs
(Bust, original Terra Cotta Model)

The Late Rev. A. H. Stanton (Bust)

Sir William J. Collins (Bust)

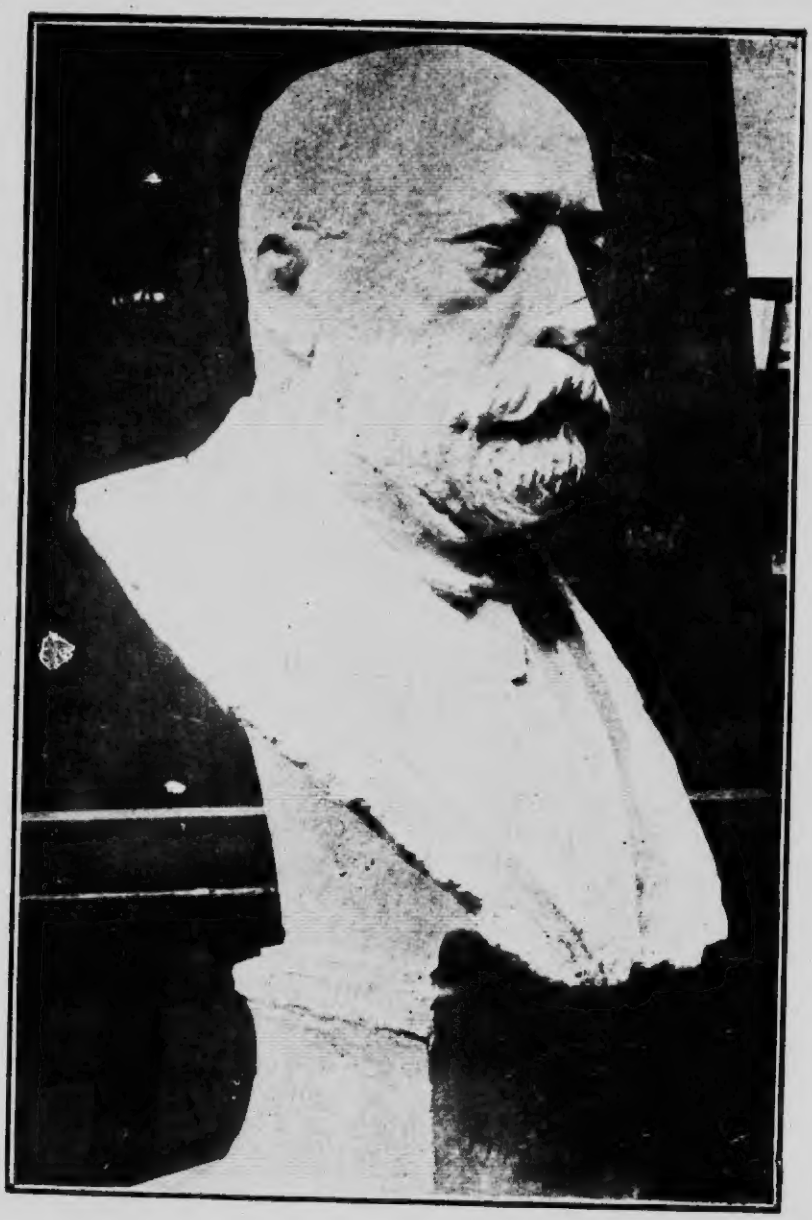


The Lord Mount Stephen (Bust, Bronze)

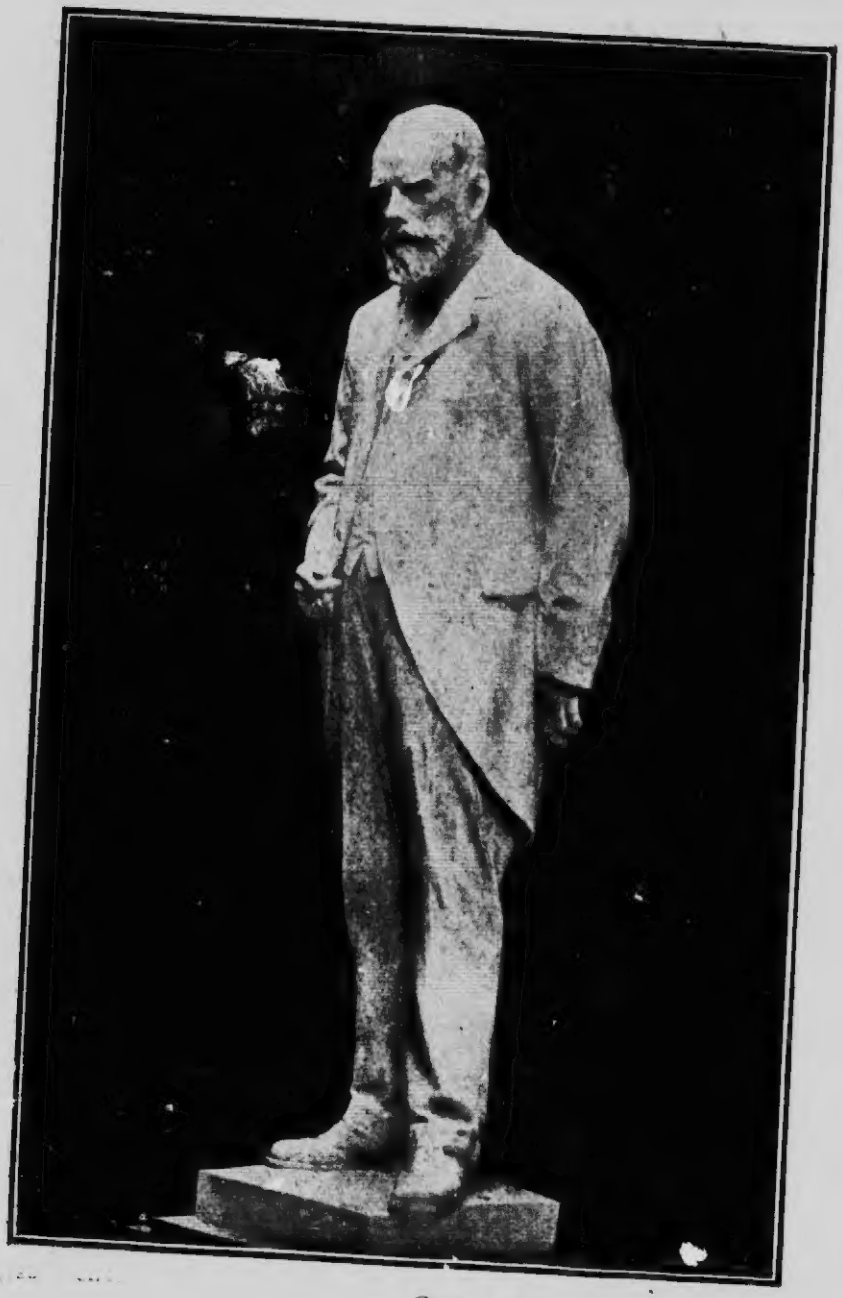
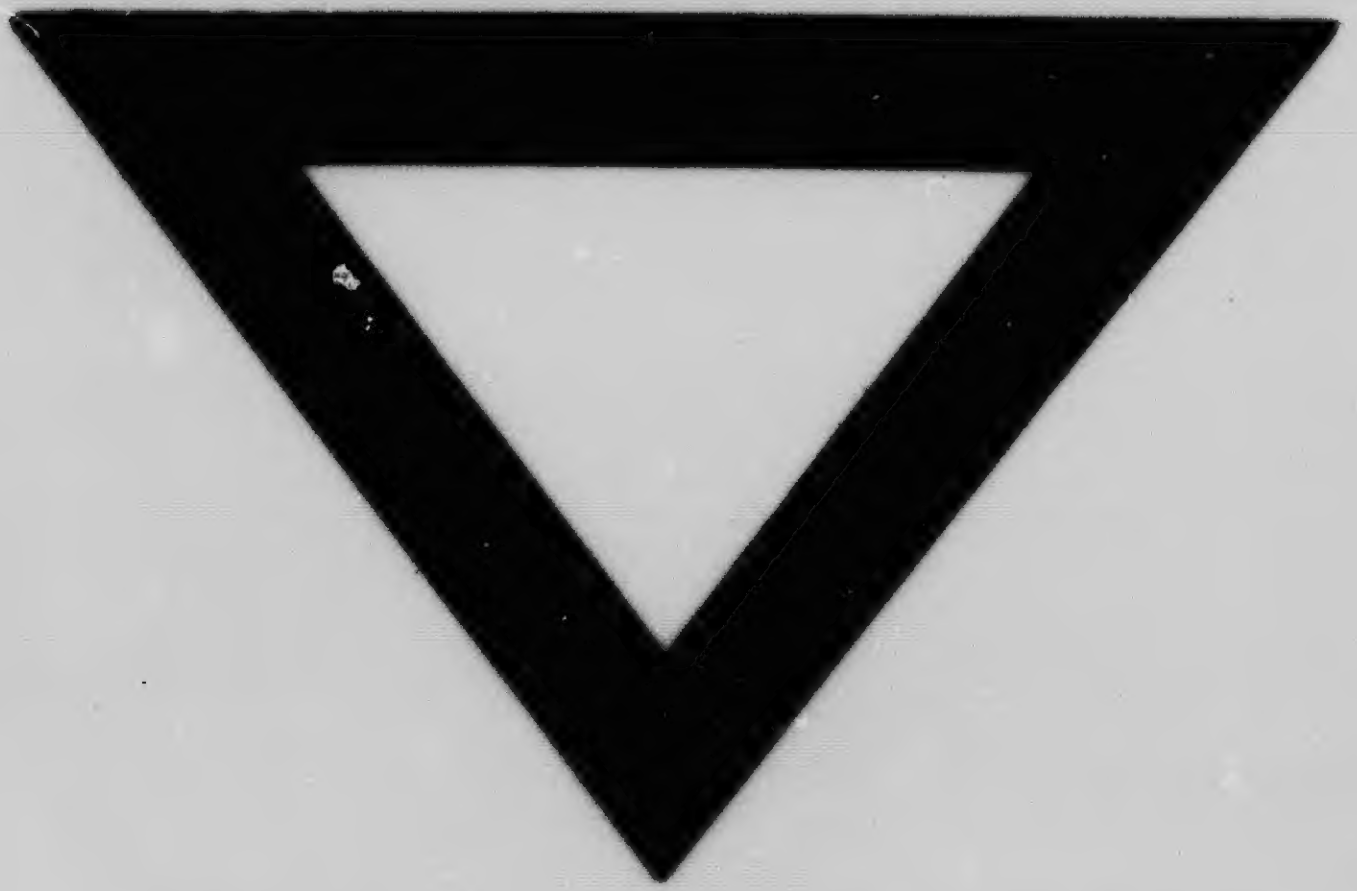
Mrs. Illingworth Fennell (Bust)

The Tambourine Player
(Statuette, original Terra Cotta Model)

Albert Pinkham Ryder, Esq. (Bust)



Sir William C. Van Horne (Bust)



Statue of Lord Mount Stephen.